SAN FRANCISCO

CINEMATHEQUE

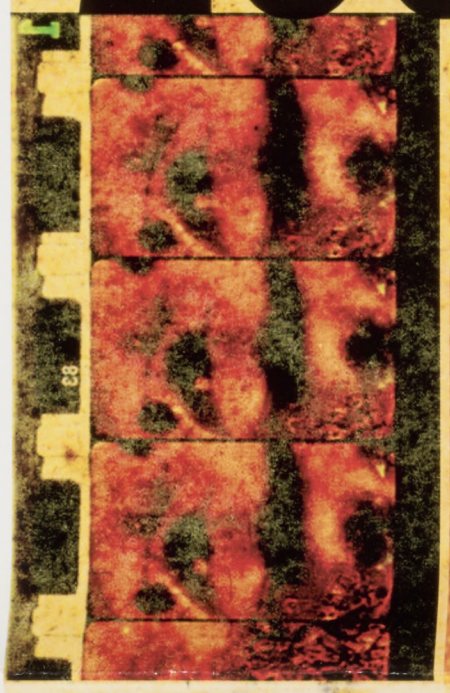
FEBRUARY -MARCH 2007

presents...

screenings at
Yerba Buena Center for the Arts (YBCA)
& California College of the Arts (CCA)

415.552.1990

www.sfcinematheque.org



$8 general

$6 members

SAN FRANCISCO

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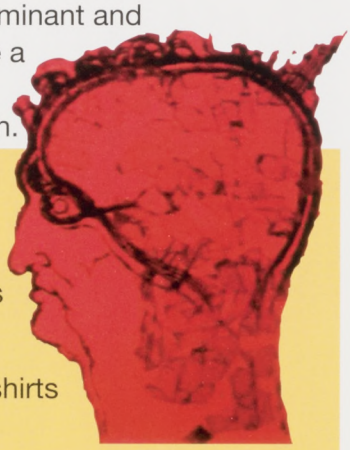

EXPERIMENTER $35

(*$25 for students with ID, seniors & disabled patrons)

- first class delivery of seasonal calendars
- one discount admission per screening
- 20% discount on Cinematheque publications
- advance notice of programs and special events
- access to Cinematheque's Resource Center
- acknowledgement in Cinematheque Winter 2007 program calendar
- Cinematheque collectible

COLLABORATOR $60

- all Experimenter benefits
- two discount admissions per screening

ICONOCLAST $100

- all Experimenter benefits
- two free admissions per screening
- two Cinematheque tee-shirts

CINEASTE $250

- all Iconoclast benefits
- two Cinematheque publications
- avant-garde DVD

VISIONARY $500

- all Cineaste benefits
- private home screening for you and your guests presented by Cinematheque curators

Call Cinematheque at 415.552.1990 for further information.

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The Community Foundation of the Bay Area

THANKS TO OUR FUNDERS

San Francisco Cinematheque is supported in part with generous funding from the Academy Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, LEF Foundation, William and Flora Hewlett Foundation, National Endowment for the Arts, San Francisco Foundation, Phyllis G. Wattis Foundation, and Zellerbach Family Foundation; the cooperation of California College of the Arts, Ninth Street Independent Film Center, Yerba Buena Center for the Arts and the generous contributions of Cinematheque members and donors.

SAN FRANCISCO
CINEMATHEQUE
145 Ninth Street, Suite 240
San Francisco, California 94103
www.sfcinematheque.org

Staff
Caroline Savage, Executive Director
Steve Polta, Archivist/Program Coordinator
Mariana Lopez, Administrative Associate
Jennifer Blaylock, Program Associate

Board of Directors
Alphonso Alvarez, Dina Ciraulo, Larry Daressa,
Sam Green, Carrie Lozano, Jonathan Marlow,
Rick Prelinger, Dominic Willsdon

Organizational Advisor
Gail Silva

Interns and Volunteers
Chris Baum, Susie Lichter, Gary Cody

Technician
Kara Herold

Webmaster
Gilbert Guerrero

Design
Diane Fenster, www.dianefenster.com

RETURN SERVICE
REQUESTED

February – March 2007

SAN FRANCISCO
CINEMATHEQUE

Sunday 2.4 **7:30pm,YBCA**
Friday 2.9 **7:30pm, CCA**
CELLULOID CINEMA
TIE: The International
Experimental Cinema Exposition

Sunday 2.11 **7:30pm, YBCA**
BAY AREA ROOTS
Flesh of this World: Films by Sandra Davis

Sunday 2.18 **7:30pm, YBCA**
OPPOSITIONAL & STIGMATIZED
Program One: Forbidden and Taboo Places

Sunday 2.25 **7:30pm, YBCA**
NEW WORKS
Started in San Francisco/Going on
Guest Curator - Charles Boone

Sunday 3.4 **7:30pm, YBCA**
FILM ART PHENOMENON
Nicky Hamlyn In Person

Sunday 3.11 **7:30pm, YBCA**
OPPOSITIONAL & STIGMATIZED
Program Two, Cinema of Shock

Wednesday 3.14 **8:30pm, CCA**
LIVE CINEMA LAB
viDEO sAVant

Saturday 3.17 **7 and 9pm, CCA** Reception at 6pm
12th WOMEN OF COLOR FILM FESTIVAL

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2006 PHELAN AWARD WINNERS
Melinda Stone and Alfonso Alvarez

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Greg Sharits/Dean Snider

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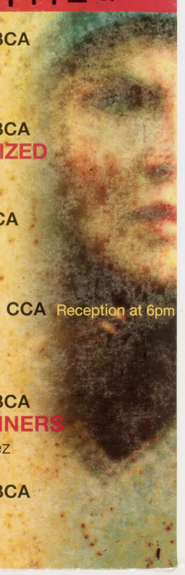

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February 4 and 8

TIE: THE INTERNATIONAL EXPERIMENTAL CINEMA EXPOSITION

CELLULOID CINEMA

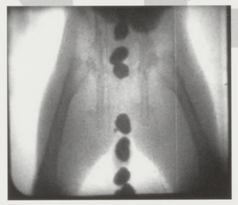
Curated and Presented by Christopher May

Conceived in Telluride in 2000, the Denver-based TIE has quickly become an exemplary festival celebrating contemporary and historical avant-garde cinema. Taking as its mission the "preservation of the fundamental qualities of cinema and film exhibition," the festivals have, to date, screened over 600 films and hosted over 200 artists and renowned for artistic vision and an exaltation of the direct viewing experience of original-format film works. Cinematheque is proud to present a two-program sampler of TIE's past festivals. (Take note: excerpts from Richard Meltzer's 250 minute 8mm work ***Bogus Boxing Trash*** will precede each screening.) (Steve Polta)

Sunday, February 4 at 7:30 pm, YBCA

TIE: CELLULOID CINEMA, PROGRAM ONE

Fleisch Archive, ***X-ray Movie I***

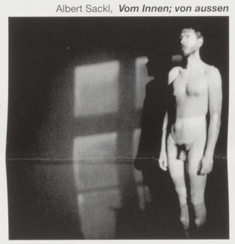


Pan of the Landscape by Christopher Becks; ***Careless Reef, Part 2: Abu Kifani*** by Gerard Holthuis; ***July Fix*** by Jason Livingston; ***Mother (revised)*** by Luther Price; ***The General Returns from One Place to Another*** by Michael Robinson; ***Hwa-Shan District*** by Bernhard Schreiner; ***The Sequent of Hanna Ave.*** by Sami van Ingen; the double screen ***The Velvet Underground and Nico*** by Andy Warhol; ***Anodyne*** by Sheri Wills; ***X-Ray Movie I*** from the Fleisch Archive; selected Super-8 films by Frank Biesendorfer.

Friday, February 9 at 7:30 pm, CCA

TIE: CELLULOID CINEMA, PROGRAM TWO

Albert Sackl, ***Vom Innen; von aussen***



Progetti (Plans) by Paul (*Eating Raoul*) Bartel; ***No Wonder*** by Frank Biesendorfer; ***Peng Peng*** by Dietmar Brehm; ***Meat Packing House*** by Eduardo Darino; ***Malanga*** by A. Keewatin Dewdney; ***The Influence of Ocular Light Perception on Metabolism in Man and in Animal*** by Thomas Draschan and Stella Friedrichs; ***Dirt*** by Amy Greenfield; ***While Revolved*** by Vincent Grenier; ***Colorfilm*** by Standish Lawder; ***Still*** by Tim Leyendekker; ***Clip from Colorado Springs Home of Champions*** by James Prange; ***And We All Shine On*** by Michael Robinson; ***Daume*** by Ben Russell; ***Vom Innen, von aussen*** by Albert Sackl.

February 11 and March 25

BAY AREA ROOTS

Bay Area Roots is Cinematheque's current series showcasing local filmmakers, contemporary and historic, canonized and forgotten. The series, ongoing throughout 2007, is generously supported by the Grants for the Arts/ San Francisco Hotel Tax Fund, the National Endowment for the Arts and the San Francisco Foundation.

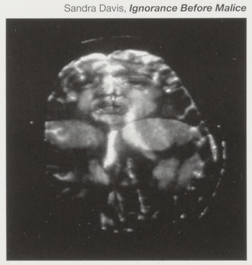
Sunday, February 11 at 7:30 pm, YBCA

BAY AREA ROOTS

FLESH OF THIS WORLD: FILMS BY SANDRA DAVIS

Sandra Davis In Person

Sandra Davis, ***Ignorance Before Malice***



"Looking back, it seems that all my films have been explorations of corporeal and sensual being—in the world, in the self, even if each was engendered by different event, and periods of life." The work of San Francisco-based Sandra Davis contrasts exacting editing structures with lush, even abstract, photographic imagery. Intended to appeal to the body as much as the mind, Davis' work bravely manifests a fusion of interior subjectivity and the external world. Featured tonight is the Bay Area premiere of ***Ignorance Before Malice***, "a true story—and the aesthetic sequel of the filmmaker's recovery process following an auto accident. Parallel voices of narrativized testimony describing a woman's struggle to heal within the American medical system, and a personal rumination on the journey through a sudden rupture of health into disability." Also screening are Davis' ***An Architecture of Desire, Une Fois Habitee,*** and ***CREPESCULE: Pond and Chair***. (Steve Polta)

February 18 and March 11

OPPOSITIONAL AND STIGMATIZED

Curated by Caroline Savage and Janis Crystal Lipzin

Amos Vogel asserts in *Film as a Subversive Art*, "We are inundated by ambiguity, allegory, and complexity, by an existential humanism devoid of certainty or illusion. The committed artists of our day, [have] the most nakedly sensitized antenna extended toward our collective secrets." The artists included in this four-part series illuminate these secrets with works providing radical challenges to mainstream cinematic modes of presentation, production and representation, cinema that is forbidden, shocking, blasphemous, extremist, defiant. This series will continue on April 8 and April 29 and will include films by Luis Buñuel, Takahiko Iimura and Hollis Frampton. (Caroline Savage and Janis Crystal Lipzin)

Sunday, February 18 at 7:30 pm, YBCA

OPPOSITIONAL AND STIGMATIZED PROGRAM ONE: FORBIDDEN AND TABOO

Andy Warhol, ***Blow Job***

This screening includes work that breaks erotic taboos, going beyond the acceptable. Barbara Rubin's 1963 ***Christmas on Earth*** uses double projection of overlapping and orgiastic images to present a document of queer and feminist cinema and assault the aesthetic discourse on contemporary art forms, including performance, expanded cinema and installation. Andy Warhol's ***Blow Job*** reveals the pleasure of, but not the actual act of sexual gratification. In ***Hermes Bird***, James Broughton lifts the male member to the sky. Peggy Ahwesh's ***The Color of Love*** and Tony Wu's ***More Intimacy*** use sexually explicit images to confront and reveal taboo, veiled worlds. (Caroline Savage and Janis Crystal Lipzin)

Sunday, February 25 at 7:30 pm, YBCA

STARTED IN SAN FRANCISCO/ GOING ON

Curated and Presented by Charles Boone
Joshua Kanies and Matthew Swiezynski In Person

Christina Battle

Our city is widely recognized as a significant pad from which flights of artistic discovery have long been launched. These works by recent San Francisco Art Institute graduates demonstrate ongoing pursuits of exploration and excellence, showing clearly the broad range of investigation and viewpoint Bay Area creativity represents. Taeko Horigome's ***Facing the Dragon*** explores personal intimacy, plus both tough control—and radical loosening—of her processes. Minyong Jang's newest work, ***The Breath***, looks inventively at quiet beauties of the natural world. Joshua Kanies' ***Zen of John Muir*** and ***Scar*** lyrically focus on our planet, but are concerned with man's relationship to it. In ***Rue Vaugirard, L'Amour Physique***, Matthew Swiezynski patiently expands time in his observations of quotidian minutiae mediated by technology. Finally, Christina Battle explores filmic tactility in her 35mm works ***Hysteria, Traveling With Eyes Closed Tight, The Distance Between Here and There,*** and ***Migration.*** (Charles Boone)

Sunday, March 4 at 7:30, YBCA

FILM ART PHENOMENA:

WORKS BY NICKY HAMLYN

Nicky Hamlyn In Person

Nicky Hamlyn, ***Matrix***

Composing his work "in camera," the films of Nicky Hamlyn incorporate each shooting's unique character, producing open-ended outcomes while questioning matter and perception. Quoting from his Film Art Phenomena (published 2003): "I see my films as arising out of an encounter between a situation or location or subject, and a camera/production strategy. I have been inspired partly by Robert Morris' reading of Jackson Pollock's paintings as resulting from the interactions of horizontal canvas, paint viscosity, stick, gravity, arm mechanics. Morris' behavioristic take on Pollock redeems it from an expressionistic reading." Screening: ***Minutiae, Hole, Not Resting, Pistrino, Water, Matrix, Penumbra, Object Studies,*** and ***Transit of Venus***, which records two consecutive passes of Venus across the sun. (Caroline Savage)

Sunday, March 11 at 7:30 pm, YBCA

OPPOSITIONAL AND STIGMATIZED PROGRAM TWO: CINEMA OF SHOCK

Jon Moritsugu, ***Mommy, Mommy, Where's My Brain?***

These films are shocking, appalling, and they transgress limits prescribed by academia, mainstream taste, morality, and commodifiable art practices. In Kurt Kren's ***16/67: September 20th—Gunter Brus***, we experience the intake and outflow of bodily fluids, via strange camera angles and editing. Jon Moritsugu's ***Mommy, Mommy, Where's My Brain?*** references AC/DC and Jacques Derrida in its attack of academic film theory. In ***Remote, Remote*** Valie Export tortuously takes the act of self-mutilation to an extreme. ***Zock-Exercises*** by Otto Muehl, is an "Vienna Actioniste" collaborative project consisting of manifestos, films, and performances that, according to Muehl, has "no dread of chaos, rather it fears forgetting to annihilate something." Stan Brakhage's ***The Act of Seeing With One's Own Eyes*** inhibits the production of illusion by depicting corpses without explaining them or containing them within a narrative. Through framing and editing, the audience is confronted ceaselessly with the raw actuality of these cadavers. (Caroline Savage and Janis Crystal Lipzin)

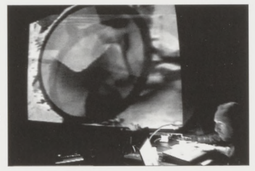
Wednesday, March 14 at 8:30 pm, CCA

LIVE CINEMA LAB

VIDEO SAVANT

viDEO sAVant and Friends In Person

viDEO sAVant



"What happens when you take cinema out of the movie theater, wrench the reel off the projector and start editing the images and sound live, in front of the audience? LIVE CINEMA!" (Holly Willis, *New Digital Cinema: Reinventing the Moving Image*) The mysterious multi-media ensemble viDEO sAVant has travelled the world presenting its own brand of live improvisational cinema since 1990. This will be their first Bay Area appearance. This dynamic performance will feature a synthesis of sound and moving images with elements produced and mixed on the spot in a process of live interaction between projectionist and musician, yielding fluid results, shifting and varied, never the same twice. Participants include Charles Woodman on images, Margaret Schedel on cello and electronics, and Yoni Wolf (of Anticon's Why?) on vocals, samples and assorted sound makers. (Steve Polta)

Saturday, March 17 at 7 and 9 pm (reception at 6pm), CCA

12TH ANNUAL WOMEN OF COLOR FILM FESTIVAL

Festival Curators and Artists In Person
(PLEASE NOTE: This program's special admission price—$10 general admission, $8 for students and Cinematheque members—is good for both screenings)

Rosario Sotelo, ***Re/Camara***

The Berkeley-based Women of Color Film Festival provides a welcome forum for both emerging and established artists from one of the most creative yet continually underrepresented sectors of the film community. This year's festival commences March 1 at UC Berkeley's Pacific Film Archive, with four programs screening there over ten days (for complete program information and screening schedule, please visit www.bampfa.berkeley.edu). Cinematheque is honored to host the final two programs of this years' WOCFF. Please join us at 6pm for a pre-screening reception.

7pm—WOCFF, Program One: Revisioning

Fashion Resistance to Militarism by Kimberley Alvarenga, ***Take a Walk*** by Hsin-I Tseng, ***The Body in the Park*** by Shi Liu, ***The Shooter*** by Jin Yoo-Kim, ***Migration*** by Christina Battle, ***What Keeps Me Going*** by Joenel Scott, ***Come on Big Empty*** by Kirthi Nath, ***Re/Camara*** by Rosario Sotelo, and ***Palpable Invisibility of Life*** by Tran T. Kim-Trang.

9 pm—WOCFF, program two: Queering the Image

Game by JJ Goldberger, ***Rated F*** by Donna Lee, ***Girl Cleans Sink*** by Sook-Yin Lee, ***Before Nine*** by Hana Abdule, ***Make a Move*** by Hanifah Walidah, and other titles to be determined.

YBCA	CCA
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701 Mission Street at Third Street	1111 Eighth Street at Irwin Street
www.ybca.org	www.cca.edu

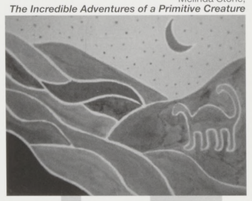
Sunday, March 18 at 7:30 pm, YBCA

2007 PHELAN AWARDS:

ALFONSO ALVAREZ/ MELINDA STONE

Presented in association with Film Arts Foundation and the San Francisco Foundation
Alfonso Alvarez and Melinda Stone In Person

Melinda Stone, ***The Incredible Adventures of a Primitive Creature***



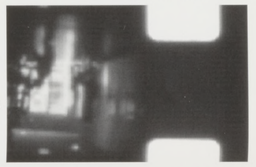
Issued bi-annually by Film Arts Foundation and the San Francisco Foundation, the James D. Phelan Award in Film and Video honors California-born artists "whose body of work is non-commercial in nature, has made a substantial contribution to the field, and merits recognition for its creativity and innovation." Working in the proud traditions of West Coast funk, junk, projector performance, and optical printing, Alvarez' films—screening will be ***Down on the Farm, Calling All Cars, La Reina,*** and the performed ***Night Soil*** explode with color and sound, are dizzying and effervescent visual delights. With overlapping passions for amateur filmmaking and the organization of large-scale and participatory film/video spectacles, Melinda Stone's work—including ***A Trip Down Market 1905/2005, and for a brief moment 1906; The Incredible Adventures of a Primitive Creature*** and others, including the latest installment of her ***How to Homestead*** series—investigates landscape and culture, while cultivating a charming and personal homegrown documentary aesthetic. (Steve Polta)

Sunday, March 25 at 7:30 pm, YBCA

BAY AREA ROOTS

Greg Sharits/Dean Snider

Greg Sharits, ***Untitled #6***



In the history of San Francisco filmmaking, two filmmakers stand out as iconoclasts, creators of unique and innovative works reflective of passionate approaches to life and to film. Founding member of San Francisco's No Nothing Cinema, Snider was a highly charismatic cinematic instigator, an extremely productive and influential filmmaker. His films, notable for their irreverent humor and no-nonsense approach to cinematic form, content and duration, include ***Stink, Ish and Vinnie, Rock Falls/ Mudslide,*** and ***Yes Ta Day*** (many others will also screen). Greg Sharits, brother of filmmaker Paul, lived a life of relative obscurity, haunting the streets of SOMA throughout the '70s, a skid row filmmaker flaneur. Using single-frame shooting, Sharits' films are pixilated city symphonies of neon sign and sidewalk life. We will screen new prints of ***Transit, Transfer,*** and ***Cipher*** (all recently preserved and restored by Anthology Film Archives) as well as ***Untitled #6***. (Steve Polta)

SPECIAL PROJECTS WINTER 2007

In our desire to expand our connections to the larger arts and cultural community, Cinematheque is pleased to sponsor a screening at the Ann Arbor Film Festival, which runs March 20–25, 2007.

Saturday, March 24 Ann Arbor Film Festival
Geography of the Body curated by Alfonso Alvarez
co-presented by San Francisco Cinematheque

Scott Stark, ***NOEMA***

San Francisco Cinematheque and the Ann Arbor Film Festival are two of the world's most renown and longstanding institutions showcasing work which pushes the boundaries of the status quo. The works we are presenting highlight a wide range of films which use the body as the location to examine political issues, celebrate beauty, and ask the audience to personally re-examine what is artistic expression and free speech.
In an effort to highlight issues of taste, morality and standards guiding funding decisions related to the AAFF, and with the additional support from the Academy of Motion Pictures Arts and Sciences, San Francisco Cinematheque is proud to co-present the following films at the 45th Ann Arbor Film Festival. Screening will be ***Geography of the Body*** by Willard Maas, ***Cosmic Ray*** by Bruce Conner, ***Our Gay Brothers*** by Greta Snider, ***No No Nookie TV*** by Barbara Hammer, ***The Bed*** by James Broughton, ***Hold Me While I'm Naked*** by George Kuchar, ***Holding*** by Coni Beeson, ***Riverbody*** by Anne Severson, ***Spiders in Love: An Arachnorgasmic Musical*** by Martha Colburn, ***The Honey Pot*** by Todd Lincoln, ***NOEMA*** by Scott Stark, ***Me Gut No Dog Dog*** by Luther Price, and ***Ecce Homo*** by Jerry Tartaglia. (Alfonso Alvarez, Christen McArdle and Caroline Savage)

TICKETS (Unless otherwise noted) $8 general, $5 Members, Students, Seniors, Disabled

SAN FRANCISCO CINEMATHEQUE